



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

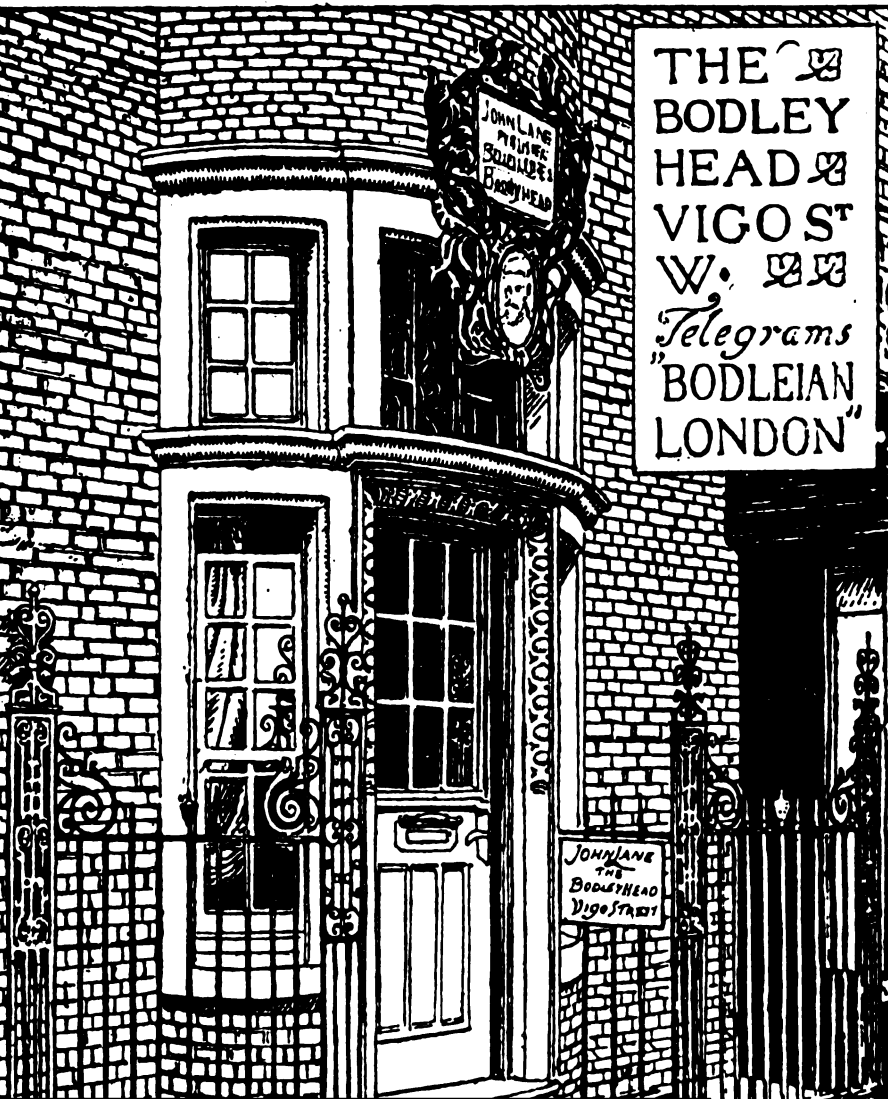
We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

JOHN LANE



Poems

Stephen Phillips

in BELLES LETTRES

Digitized by Google

IONS

23468.15.7



Harvard College Library.

FROM THE FUND OF

THOMAS WREN WARD,

Late Treasurer of Harvard College.

Received

9 April, 1898.

POEMS

POEMS

BY

STEPHEN PHILLIPS

JOHN LANE: THE BODLEY HEAD

LONDON AND NEW YORK

1898

23468.15.7



Ward fund.

Copyright, 1897,
BY JOHN LANE.
All rights reserved.

Fourth Edition

To MAY

NOTE

THE poem, "Christ in Hades," with the accompanying lyrics, which originally appeared in Mr. Elkin Mathews' Shilling Garland, is included in the present volume. No further copies of the poem in its original form will be printed.

CONTENTS

	PAGE
THE WOMAN WITH THE DEAD SOUL	I
MARPESSA	8
THE WIFE	30
FACES AT A FIRE	39
THE LILY	41
TO MILTON, — BLIND	43
LAZARUS	45
FAITH	48
BY THE SEA	50
A. S. P.	53
THE QUESTION	55
BEAUTIFUL DEATH	58
THE PRISONER	63
THE WOUND	65
THE NEW "DE PROFUNDIS"	67
THE APPARITION	70
LYRICS	77
CHRIST IN HADES	84

THE WOMAN WITH THE DEAD SOUL

ALLURED by the disastrous tavern-light
Unhappy things flew in out of the night;
And ever the sad human swarm returned,
Some crazy-fluttering, and some half-burned.
Among the labourers, gnarled, and splashed
with mire,

The disillusioned women sipping fire,
Slow tasting bargainers amid the flare,
And lurid ruminators, — I was 'ware
Of that cold face from which I may not run,
Which even now doth stab me in the sun.
That face was of a woman that alone
Sat sewing; a white liquor by her shone;

2 THE WOMAN WITH THE DEAD SOUL

From which at moments warily and slow
She sipped; then bent above her sewing low.
A sober dress of decent serge she wore
Uplifted nicely from the smirching floor;
And with a bunch of grapes her hat was
crowned,

Which trembled together if she glanced around.
Speckless, arranged; and with no braid awry,
All smoothed and combed she sewed incessantly.

She turned her eyes on me; they had no ray;
But stared like windows in the peer of day.
So cold her gaze that I bowed down my head
Trembling; it seemed to me that she was
dead;

And that those hands mechanically went,
As though the original force not yet was spent.

You that have wailed above the quiet clay,
That on the pillow without stirring lay;
Yet think how I stood mourning by the side
Of her who sat, but seemed as she had died;
Cold, yet so busy; though so nimble, dead;
Whose fingers ever at the sewing sped.
I spoke with her, and in slow terror guessed
How she, so ready for perpetual rest,
So smoothly combed and for the ground prepared,
Whose eyes already fixed beyond me stared,
Could sidle unobserved and safely glide
Amid the crowd that wist not she had died.
Gently she spoke; not once her cheek grew pale
And I translate the dreadful placid tale.
She with a soul was born: she felt it leap

4 THE WOMAN WITH THE DEAD SOUL

Within her: it could wonder, laugh, and weep.
But dismally as rain on ocean blear,
The days upon that human spirit dear
Fell; and existence lean, in sky dead-grey,
Withholding steadily, starved it away:
London ignored it with deliberate stare,
Until the delicate thing began to wear.
She felt it ailing for she knew not what;
Feebly she wept; but she could aid it not.
Ah, not the stirring child within the womb
Hath such an urgent need of light and room!
Then hungry grew her soul: she looked around,
But nothing to allay that famine found;
She felt it die a little every day,
Flutter less wildly, and more feebly pray.
Stillter it grew; at times she felt it pull
Imploring thinly something beautiful,

And in the night was painfully awake,
 And struggled in the darkness till day-break.
 For not at once; not without any strife,
 It died; at times it started back to life,
 Now at some angel evening after rain,
 Built like early Paradise again,
 Now at some flower, or human face, or sky
 With silent tremble of infinity,
 Or at some waft of fields in midnight sweet,
 Or soul of summer dawn in the dark street.
 Slowly she was aware her soul had died
 Within her body: for no more it cried,
 Vexed her no more; and now monotonous life
 Easily passed; she was exempt from strife;
 And from her soul was willing to be freed,
 She could not keep what she could never feed;
 And she was well; above or bliss or care;

6 THE WOMAN WITH THE DEAD SOUL

Hunger and thirst were her emotions bare.
For the great stars consented, and withdrew,
And music, and the moon, greenness and dew.
Yet for a time more heavily and slow
She walked, and indolently worked, as though
About with her she could not help but bring
Within her busy body the dead thing.
When I had heard her tell without one tear
What now I have translated, in great fear
Toward her I leaned, and "O my sister!"
cried,
"My sister!" but my hand she put aside,
Lest I her decent dress might disarray,
And so smiled on me that I might not stay.
And I remembered that to one long dead
I spoke: "No sound shall rouse her now," I
said,

"Not Orpheus touching in that gloom his
chord,

Nor even the special whisper that restored
Pale Lazarus; yet will she seem to run,
And hurry eager in the noonday'sun,
Industrious, timed, and kempt; till she at last,
Run down, inaccurate, aside is cast."

While thus I whispered and in wonder wild
Could not unfix my gaze from her, a child
Plucked at her dress, and the dead woman
rose;

On to the mirror silently she goes,
Lightly a loose tress touches at her ear;
She gazes in her own eyes without fear.
Deliberately then with fingers light
She smoothed her dress, and stole into the
night.

MARPESSA

Marpessa, being given by Zeus her choice between the god Apollo and Idas a mortal, chose Idas.

WOUNDED with beauty in the summer night
Young Idas tossed upon his couch, and cried
"Marpessa, O Marpessa!" From the dark
The floating smell of flowers invisible,
The mystic yearning of the garden wet,
The moonless-passing night—into his brain
Wandered, until he rose and outward leaned
In the dim summer: 'twas the moment deep
When we are conscious of the secret dawn,
Amid the darkness that we feel is green.
To Idas had Marpessa been revealed,

Roaming with morning thoughts amid the
dew,

All fresh from sleeping; and upon her cheek
The bloom of pure repose; like perfect fruit
Even at the moment was her beauty ripe.

The god Apollo from the heaven of heavens
Her mortal sweetness through the air allured;
And on this very noon she shall decide

'Twixt Idas and the god, take to herself

A brief or an eternal lover. So

When the long day that glideth without cloud,
The summer day, was at her blue deep hour
Of lilies musical with busy bliss,

When very light trembled as with excess,

And heat was frail, and every bush and flower
Was drooping in the glory overcome;

They three together met; on the one side,

Fresh from diffusing light on all the world
Apollo; on the other without sleep
Idas, and in the midst Marpessa stood.
Just as a flower after drenching rain,
So from the falling of felicity
Her human beauty glowed, and it was new;
The bee too near her bosom drowsed and
dropped.

But as the god sprang to embrace her, they
Heard thunder, and a little afterward
The far Paternal voice, "Let her decide."
And as a flame blown backward by a gust,
Burned to and fro in fury beautiful
The murmuring god; but at the last he spoke,
And smiled as on his favourite western isle.
"Marpessa, though no trouble, nor any pain,
So is it willed, can touch me; but I live

For ever in a deep deliberate bliss,
A spirit sliding through tranquillity;
Yet when I saw thee I imagined woe,
That thou who art so fair, shouldst ever taste
Of the earth-sorrow: for thy life has been
The history of a flower in the air,
Liable but to breezes and to time,
As rich and purposeless as is the rose:
Thy simple doom is to be beautiful.
Thee God created but to grow, not strive,
And not to suffer, merely to be sweet,
The favourite of his rains; and thou indeed
Lately upon the summer wast disclosed.
Child, wilt thou taste of grief? On thee the
hours
Shall feed, and bring thy soul into the dusk:
Even now thy face is hasting to the dark!

For slowly shalt thou cool to all things great,
And wisely smile at love; and thou shalt see
Beautiful Faith surrendering to Time,
The fierce ingratitude of children loved,
Ah, sting of stings! A mourner shalt thou
stand

At Passion's funeral in decent garb.
The greenly silent and cool-growing night
Shall be the time when most thou art awake,
With dreary eyes of all illusion cured,
Beside that stranger that thy husband is.
But if thou'lt live with me, then shalt thou
bide

In mere felicity above the world,
In peace alive and moving, where to stir
Is ecstasy, and thrilling is repose.
What is the love of men that women seek it?

In its beginning pale with cruelty,
But having sipped of beauty, negligent,
And full of languor and distaste: for they
Seeking that perfect face beyond the world
Approach in vision earthly semblances,
And touch, and at the shadows flee away.
Then wilt thou die? Part with eternal thoughts,
Lie without any hope beneath the grass,
All thy imaginations in the dust?
And all that tint and melody and breath,
Which in their lovely unison are thou,
To be dispersed upon the whirling sands!
Thy soul blown seaward on nocturnal blast!
O brief and breathing creature, wilt thou cease
Once having been? Thy doom doth make
thee rich,
And the low grave doth make thee exquisite.

But if thou'lt live with me, then will I kiss
Warm immortality into thy lips;
And I will carry thee above the world,
To share my ecstasy of flinging beams,
And scattering without intermission joy.
And thou shalt know that first leap of the sea
Toward me; the grateful upward look of earth,
Emerging roseate from her bath of dew, —
We two in heaven dancing, — Babylon
Shall flash and murmur, and cry from under us,
And Nineveh catch fire, and at our feet
Be hurled with her inhabitants, and all
Adoring Asia kindle and hugely bloom; —
We two in heaven running, — continents
Shall lighten, ocean unto ocean flash,
And rapidly laugh till all this world is warm.
Or since thou art a woman, thou shalt have

More tender tasks; to steal upon the sea,
A long expected bliss to tossing men.
Or build upon the evening sky some wished
And glorious metropolis of cloud.
Thou shalt persuade the harvest and bring on
The deeper green; or silently attend
The fiery funeral of foliage old,
Connive with Time serene and the good hours.
Or,—for I know thy heart,—a dearer toil,—
To lure into the air a face long sick,
To gild the brow that from its dead looks up,
To shine on the unforgiven of this world;
With slow sweet surgery restore the brain,
And to dispel shadows and shadowy fear.”
When he had spoken, humbly Idas said :
“After such argument what can I plead?
Or what pale promise make? Yet since it is

In women to pity rather than to aspire,
A little I will speak. I love thee then
Not only for thy body packed with sweet
Of all this world, that cup of brimming June,
That jar of violet wine set in the air,
That palest rose sweet in the night of life;
Nor for that stirring bosom all besieged
By drowsing lovers, or thy perilous hair;
Nor for that face that might indeed provoke
Invasion of old cities; no, nor all
Thy freshness stealing on me like strange
sleep.

Not for this only do I love thee, but
Because Infinity upon thee broods;
And thou art full of whispers and of shadows.
Thou meanest what the sea has striven to say
So long, and yearned up the cliffs to tell;

Thou art what all the winds have uttered not,
What the still night suggesteth to the heart.
Thy voice is like to music heard ere birth,
Some spirit lute touched on a spirit sea ;
Thy face remembered is from other worlds,
It has been died for, though I know not when,
It has been sung of, though I know not where.
It has the strangeness of the luring West,
And of sad sea-horizons ; beside thee
I am aware of other times and lands,
Of birth far-back, of lives in many stars.
O beauty lone and like a candle clear
In this dark country of the world ! Thou art
My woe, my early light, my music dying.”
As he was speaking, she with lips apart
Breathed, and with dimmer eyes leaned through
the air

B

As one in dream, and now his human hand
Took in her own; and to Apollo spoke:
"O gradual rose of the dim universe!
Whose warmth steals through the grave unto
the dead,
Soul of the early sky, the priest of bloom!
Who beautifully goest in the West,
Attracting as to an eternal home
The yearning soul. Male of the female earth!
O eager bridegroom springing in this world
As in thy bed prepared! Fain would I know
Yon heavenly wafting through the heaven wide,
And the large view of the subjected seas,
And famous cities, and the various toil
Of men: all Asia at my feet spread out
In indolent magnificence of bloom!
Africa in her matted hair obscured,

And India in meditation plunged!
Then the delight of flinging the sunbeams,
Diffusing silent bliss; and yet more sweet,—
To cherish fruit on the warm wall; to raise
Out of the tomb to glory the pale wheat,
Serene ascension by the rain prepared;
To work with the benignly falling hours,
And beautiful slow Time. But dearest, this,
To gild the face that from its dead looks up,
To shine on the rejected, and arrive
To women that remember in the night;
Or mend with sweetest surgery the mind.
And yet, forgive me if I can but speak
Most human words. Of immortality
Thou singest: thou would'st hold me from the
ground,
And this just opening beauty from the grave.

As yet I have known no sorrow; all my days
Like perfect lilies under water stir,
And God has sheltered me from his own wind;
The darling of his breezes have I been.
Yet as to one inland, that dreameth lone,
Sea-faring men with their sea-weary eyes,
Round the inn-fire tell of some foreign land;
So agéd men, much tossed about in life,
Have told me of that country, Sorrow far.
How many goodly ships at anchor lie
Within her ports; even to me indeed
Hath a sea-rumour through the night been
borne.

And I myself remember, and have heard,
Of men that did believe, women that loved
That were unhappy long and now are dead,
With wounds that no eternity can close,

Life had so marked them: or of others who
Panted toward their end, and fell on death
Even as sobbing runners breast the rope.
And most I remember of all human things
My mother; often as a child I pressed
My face against her cheek, and felt her tears;
Even as she smiled on me, her eyes would fill,
Until my own grew ignorantly wet;
And I in silence wondered at sorrow.
When I remember this, how shall I know
That I myself may not, by sorrow taught,
Accept the perfect stillness of the ground?
Where, though I lie still, and stir not at all,
Yet shall I irresistibly be kind,
Helplessly sweet, a wandering garden bliss.
My ashes shall console and make for peace;
This mind that injured, be an aimless balm.

Or if there be some other world, with no
Bloom, neither rippling sound, nor early smell,
Nor leaves, nor pleasant exchange of human
speech;

Only a dreadful pacing to and fro
Of spirits meditating on the sun;
A land of baréd boughs and grieving wind;
Yet would I not forego the doom, the place,
Whither my poets and my heroes went
Before me; warriors that with deeds forlorn
Saddened my youth, yet made it great to live;
Lonely antagonists of Destiny,
That went down scornful before many spears,
Who soon as we are born, are straight our
friends;

And live in simple music, country songs,
And mournful ballads by the winter fire.

Since they have died; their death is ever mine;
I would not lose it. Then, thou speak'st of
joy,

Of immortality without one sigh,
Existence without tears for evermore.

Thou would'st preserve me from the anguish,
lest

This holy face into the dark return.

Yet I being human, human sorrow miss.

The half of music, I have heard men say,
Is to have grieved; when comes the lonely
wail

Over the mind; old men have told it me
Subdued after long life by simple sounds.

The mourner is the favourite of the moon,
And the departing sun his glory owes
To the eternal thoughts of creatures brief,

Who think the thing that they shall never
see.

Since we must die, how bright the starry
track!

How wonderful in a bereavéd ear
The Northern wind; how strange the summer
night,

The exhaling earth to those who vainly love.
Out of our sadness have we made this world
So beautiful; the sea sighs in our brain,
And in our heart that yearning of the moon.
To all this sorrow was I born, and since
Out of a human womb I came, I am
Not eager to forego it; I would scorn
To elude the heaviness and take the joy,
For pain came with the sap, pangs with the
bloom:

This is the sting, the wonder. Yet should I
Linger beside thee in felicity,
Sliding with open eyes through liquid bliss
For ever; still I must grow old. Ah I
Should ail beside thee Apollo, and should note
With eyes that would not be, but yet are dim,
Ever so slight a change from day to day
In thee my husband; watch thee nudge thyself
To little offices that once were sweet:
Slow where thou once wert swift, remembering
To kiss those lips which once thou couldst
not leave.

I should expect thee by the Western bay,
Faded, not sure of thee, with desperate smiles,
And pitiful devices of my dress
Or fashion of my hair: thou wouldst grow
kind;

Most bitter to a woman that was loved.
I must ensnare thee to my arms, and touch
Thy pity, to but hold thee to my heart.
But if I live with Idas, then we two
On the low earth shall prosper hand in hand
In odours of the open field, and live
In peaceful noises of the farm, and watch
The pastoral fields burned by the setting sun.
And he shall give me passionate children, not
Some radiant god that will despise me quite,
But clambering limbs and little hearts that err.
And I shall sleep beside him in the night,
And fearful from some dream shall touch his
hand

Secure; or at some festival we two
Will wander through the lighted city streets;
And in the crowd I'll take his arm and feel

Him closer for the press. So shall we live.
And though the first sweet sting of love be
past,

The sweet that almost venom is; though youth,
With tender and extravagant delight,
The first and secret kiss by twilight hedge,
The insane farewell repeated o'er and o'er,
Pass off; there shall succeed a faithful peace;
Beautiful friendship tried by sun and wind,
Durable from the daily dust of life.

And though with sadder, still with kinder eyes,
We shall behold all frailties, we shall haste
To pardon, and with mellowing minds to bless.
Then though we must grow old, we shall grow
old

Together, and he shall not greatly miss
My bloom faded, and waning light of eyes,

Too deeply gazed in ever to seem dim ;
Nor shall we murmur at, nor much regret
The years that gently bend us to the ground,
And gradually incline our face ; that we
Leisurely stooping, and with each slow step,
May curiously inspect our lasting home.
But we shall sit with luminous holy smiles,
Endeared by many griefs, by many a jest,
And custom sweet of living side by side ;
And full of memories not unkindly glance
Upon each other. Last, we shall descend
Into the natural ground — not without tears —
One must go first, ah god ! one must go first ;
After so long one blow for both were good ;
Still like old friends, glad to have met, and
leave
Behind a wholesome memory on the earth.

And thou, beautiful god, in that far time,
When in thy setting sweet thou gazest down
On this grey head, wilt thou remember then
That once I pleased thee, that I once was
young?"

When she had spoken, Idas with one cry
Held her, and there was silence; while the
god

In anger disappeared. Then slowly they,
He looking downward, and she gazing up,
Into the evening green wandered away.

THE WIFE

A TRUE STORY DONE INTO VERSE

HER husband starved; and gazed up in her
face:

There was no crumb of bread in the bare
place.

Grieving she stared into the waning light
With fixed eyes that had in them no sight.

But now at last so deeply, "Ah!" he said,

She might no longer bide about the bed;

But as in panic ran from side to side,

And like a creature all around her spied.

Sudden she stood; and paléd in her thought,

And with both hands at her wild bosom
caught;

She saw the room of every morsel reft,
And only her own body now is left.

Then like a martyr robing for the flame,
She wound the shawl about her without shame;
Lo in the red shawl sacredly she burned,
Her face already into ashes turned!

And blind out of the brightness of his face
On to the street she came with wandering
pace.

But at the door a moment did she quail,
Hearing her little son behind her wail;
Who, waking, stretched his arms out to her
wide,

And softly, "Mother, take me with you!" cried;
For he would run beside her, clasping tight

Her hand, and lag at every window bright,
Or near some stall beneath the wild gas-flare,
At the dim fruit in ghostly bloom would stare.
Toward him she turned, and felt her bosom
swell

Wildly: he was so young almost she fell;
Yet took him up, and to allay his cries
Smiled at him with her lips, not with her eyes,
Then laid him down; away her hand she
snatched,

And now with streaming face the door unlatched,

When lo, the long uproar of feet,
The huge dim fury of the street!
While she into the wild night goes,
That in her eyes a light shower blows.
Faces like moths against her fly,

Like moths by brilliance lured to die ;
The clerk with spirit lately dead,
The decent clothes above him spread ;
The joyous cruel face of boys ;
Those dreadful shadows proffering toys ;
The constable with lifted hand
Conducting the orchestral Strand ;
A woman secretly distrest,
And staidly weeping, dimly drest ;
A girl is vending flowers and fern,
Their very touch her fingers burn ;
A blind man passes, that doth sound
With shaking head the hollow ground.
In showering air, the mystic damp,
The dim balm blown from lamp to lamp,
A strange look from a shredded shawl,
A casual voice with thrilling fall !

c

The officer from passing eye
Hustles the forms that injured lie,
Creatures we marred, compelled upright
To drift beside us in the light.
But now she slowly trembles as she sees
The cruel lover that must give her ease:
Sated, arranged, he paced in moody stride,
With little lilies on his breast that died.
O meekly she beside him went away,
And dutifully as a daughter may.

From that unrealized embrace
Swiftly she broke with eager face;
With food for him that called aloud,
She battled through the hostile crowd;
An army to frustrate her bent,
In sullen numbers 'gainst her sent.

The mystic river floating wan,
The cold soul of the city shone;
The moonéd terminus through the dark
With emerald and ruby spark,
The stoker burningly embowered,
With fiery roses on him showered,
Glide; at her feet the mud-gleam blue,
Above a cloudy tinge and rue;
And through the dark the early smell
Of waking meadows on her fell.
With her right arm the door she pushed,
And to the dead the *widow* rushed.
But at the sight so deeply was she torn,
She babbled to him like one lately born;
And sorrowful dim sounds about him made,
That were not speech: and wildly to him
prayed.

She felt how cold is God, how brief our
breath,

How vain is any love, how strong is death :

"O fool, O fool! To have so quickly died ;

I am unclean for evermore," she cried ;

And then with fear, with gathering distrust,

Swiftly between his teeth the morsels thrust.

Then stiller grew ; and with a moaning slow

Relented now, and wearied in her woe.

But as the woman, dying in her thought,

Looked upward ; at her dress her baby caught,

And she revived, and toward her little son

Ventured, that he into her arms might run.

And like a strange woman all doubtfully

She stretched her arms out shining wistfully,

As though with meek advances she beguiled

Into her sighing bosom her own child.

Then pulled him close to her, and held him
there,

And all those tears fell down into his hair.

Softly she said, "O cruel new-born thing!

The years to you a gentleness will bring;

Then think of me as one that not in thought,

But out of yearning into woe was brought."

So as she mourned above him, the old farm

With evening noises in the twilight charm

Returned, and she remembered quiet trees

Just stirring; she can hear the very breeze!

Her prudent mother wisely to her speaks,

Her peaceful hair a little sorrow streaks.

And as a soft and dreadful summer day

Will suddenly through chill December stray,

So the mild beauty of old happiness

Wandered into her mind with strange distress;

Till slowly with the gathering light, lo Life
Came back on her; Desire and Dust and
Strife;

The huge and various world with murmur
grand.

Time had begun to touch her with soft hand,
And sacred passing hours with all things new,
Divine forgetfulness and falling dew.

Then hunger pained: no thought she had, no
care,

She and the child together ate that fare.

FACES AT A FIRE

DAZZLED with watching how the swift fire fled
Along the dribbling roof, I turned my head;
When lo, upraised beneath the lighted cloud
The illumed unconscious faces of the crowd!
An old grey face in lovely bloom upturned,
The ancient rapture and the dream returned!
A crafty face wondering simply up!
That dying face near the communion cup!
The experienced face, now venturous and rash,
The scheming eyes hither and thither flash!
That common trivial face made up of needs,
Now pale and recent from triumphal deeds!
The hungry tramp with indolent gloating stare,

The beggar in glory and released from care.
A mother slowly burning with bare breast,
Yet her consuming child close to her prest!
That prosperous citizen in anguish dire,
Beseeching heaven from purgatorial fire!
Wonderful souls by sudden flame betrayed,
I saw; then through the darkness went afraid.

THE LILY

I DREAMED that after wandering long I came
To a dark garden with frail souls for flowers;
And saw the gentle lady we call Death
Pace to and fro; above each bloom she bent,
Then passed: a slumbrous sky above her rolled
Cloud upon cloud: and from those human
flowers

A tragic odour like emotion rose.

I followed in her steps, and now she touched
Some poppy that had been a dreamer frail,
Or rose that was a passionate Eastern queen.
But on a sudden I implored her hand,
And should have fallen: from a lily near
What sweet and paining odour to my brain

Darted, with delicate, unhappy smell
Of trouble old and gladness far away!
I knew more surely than from any face,
More certainly remembered than at words,
And slowly swooning said, "'Tis she! 'tis she!"
Then looking to that lady cold, whose face
No sternness and no pity had, I said,
"Lady, this flower but a little while,
O! but a little while, has risen here:
Have a deep care of it! a small neglect,
A brief oblivion overburdens it.
For she, that is this flower, and merely blows
So strangely silent and so white, was used
To be much loved, and guarded wistfully.
O! from this flower be never far away!"
But she to whom I spoke moved slowly on,
And as I walked beside her, I awoke.

TO MILTON,—BLIND

HE who said suddenly, "Let there be light!"
To thee the dark deliberately gave;
That those full eyes might undistracted be
By this beguiling show of sky and field,
This brilliance, that so lures us from the Truth.
He gave thee back original night, His own
Tremendous canvas, large and blank and free,
Where at each thought a star flashed out and
sang.

O blinded with a special lightning, thou
Hadst once again the virgin Dark! and when
The pleasant flowery sight, which had deterred
Thine eyes from seeing, when this recent world

Was quite withdrawn ; then burst upon thy view
The elder glory ; space again in pangs,
And Eden odorous in the early mist,
That heaving watery plain that *was* the world ;
Then the burned earth, and Christ coming in
clouds.

Or rather a special leave to thee was given
By the high power, and thou with bandaged
eyes

Wast guided through the glimmering camp of
God.

Thy hand was taken by angels who patrol
The evening, or are sentries to the dawn,
Or pace the wide air everlastingly.

Thou wast admitted to the presence, and deep
Argument heardest, and the large design
That brings this world out of the woe to bliss.

LAZARUS

"THE light which I have followed all this
way

Out of the darkness grows into a face;
Thy face, dear friend, whom I so long have
known.

Have we not wandered with twined arms, and
walked

Through evening fields together? And those
lips,

That I have kissed so oft, did they pronounce
That dreadful whisper, 'Lazarus arise'?

For as it came in darkness I was 'ware
Of countenances terrible, that gazed

Each on the other in drear impotence,
As I with sighs arose eluding them.
O face that seemest made to weep and smile
With us, and hands all rough with common
tasks!

Is this indeed *Thy* sun to which thou hast
Recalled me, and are these *Thy* fields, which
grow

Slowly from grey to green before my eyes?
I felt Thee irresistible in the grave.
Forgive me that I talked so lightly, and went
So unconcerned beside thee in old days.
How is it thou canst care to come and go
With such as me, and walk and work with us,
Thou at whose whisper Death idled and
grieved,

And knew the voice at which creation shone

Suddenly? Yet was I so near to peace;
And I came back to life remorsefully,
When the sea murmured again, and fields
appeared.

But how should I complain? Unto what end
I am recalled I know not; but if thou
Art here content to be, then why not I?"

FAITH

THOU Power, that beyond the wind
Rulest, to thee I am resigned.
My child from me is snatched away;
She vanished at the peer of day.
Yet I discern with clearer brow
A high indulgence in the blow,
Light in the storm that o'er me broke,
A special kindness in the stroke,
A gentleness behind the Law,
A sweetness following on the awe.
Shall I forget that noonday hour,
When as upon some favourite flower
A deep and tingling bliss was shed,

A thrilling peace from overhead?
I had not known it since my birth,
I shall not know it more on earth.
But now I may not sin, nor err,
For fear of ever losing her.
Though reeling from Thy thunder-blow,
Though blinded with Thy lightning low,
I stagger back to dismal life,
And mix myself with mortal strife,
Thy judgment still to me is sweet;
I feel, I feel, that we shall meet.

D

BY THE SEA

REMEMBER, ah remember, how we walked
Together on the sea-cliff! You were come
From bathing in the ocean, and the sea
Was not yet dry upon your hair: together
We walked in the wet wind till we were far
From voices, even from the thoughts of men.
Remember how on the warm beach we sat
By the old barque, and in the smell of tar;
While the full ocean on the pebbles dropped,
And in our ears the intimate low wind
Of noon, that breathing from some ancient
place,
Blew on us merest sleep and pungent youth.

So deeply glad we grew that in pure joy
Closer we came; your wild and wet dark hair
Slashed in my eyes your essence and your
sting.

We had no thought; we troubled not to speak;
Slowly your head fell down upon my breast,
In the soft breeze the acquiescing sun;
And the sea-bloom, the colour of calm wind,
Was on your cheek; like children then we
kissed,

Innocent with the sea and pure with air;
My spirit fled into thee. The moon climbed,
The sea foamed nearer, and we two arose;
But ah, how tranquil from that deep embrace!
And with no sadness from that natural kiss:
Beautiful indolence was on our brains,
And on our limbs, as we together swayed

Between the luminous ocean and dark fields.
We two in vivid slumber without haste,
Returned; while veil on veil the heaven was
 bared;
And a new glory was on land and sea,
And the moist evening fallow, richly dark,
Sent up to us the odour cold of sleep,
The infinite sweet of death: so we returned,
Delaying ever, calm companions,
Peacefully slow beside the moody heave
Of the moon-brilliant billow to the town.

A. S. P.

FRAIL was she born ; petal by petal fell
Her life : till it was strown upon the herb ;
Like petals all her fancies lay about.
And the dread Powers kept her face toward
 grief,
Although she swerved ; and still with many a
 lash
Guided her to the anguish carefully.
So bare her soul that Beauty like a lance
Pierced her, and odour full of arrows was.
She drugged her brain against realities,
And lived in dreams, and was with music fed,
Imploring to be spared e'en sweetest things.

She suffered, and resorted to the ground,
Glad to be blind, and eager to be deaf;
Soliciting eternal apathy.

And she was swift to steep her brain in moss,
And with the heart that so had loved, to blow
Merely, and to be idle in the wind.

She craved no Paradise but only peace.

THE QUESTION

FATHER, beneath the moonless night,
This heavy stillness without light,
There comes a thought which I must speak :
Why is my body then so weak ?
Why do I falter in the race,
And flag behind this mighty pace ?
Why is my strength so quickly flown ?
And hark ! my mother sobs alone.

My son, when I was young and free,
When I was filled with sap and glee,
I squandered here and there my strength,
And to thy mother's arms at length

Weary I came, and over tired ;
With fever all my bones were fired :
Therefore so soon thy strength is flown,
Therefore thy mother sobs alone.

Father, since in your weaker thought,
And in your languor I was wrought,
Put me away as creatures are ;
I am infirm and filled with care.
Feebly you brought me to the light,
Ah, gently hide me out of sight !
Then sooner will my strength be flown,
Nor will my mother sob alone.

My son, stir up the fire, and pass
Quickly the comfortable glass !
The infirm and evil fly in vain
Is toiling up the window pane.

Fill up, for life is so, nor sigh;

We cannot run from Destiny.

Then cheer thy strength that's quickly flown.

Ah, how thy mother sobs alone!

BEAUTIFUL DEATH

WHY darest thou the calm process of death?

To miss thy wife's illuminating smile?

No more to proudly touch thy child's bright
hair?

To leave this glorying green, this flashing
sun?

Yet Death is full of leisure, and of light;

Of compensations and of huge amends.

Since all the dead do for the living toil,

Assisting, bathing, in the air, the earth;

A shower their sympathy draws from the
ground,

Delicious kindness from the soil exhaled.

Then thou, spendthrift of time, shalt busy be ;

Thou shalt begin to foster and prepare.

O thou that within glaze and blinds didst live,

In blackness within windows bright absorbed,

Face to the surface swimming with drowned
eyes!

Thou as a breeze shalt wander thro' the ward,

Balm to the sick, a cool and vagrant bliss :

To thee the tired faces shall incline,

Incline with closing eyes and open mouths.

Thou, dangerous to men, in prisons shut,

With life made irretrievable and dark.

Thou on the thirsty place shalt drop like dew,

Or like a cloud haste to the yearning land.

Thou maiden with the silent speckless ways,

On plant or creature squandering thy heart ;

Thou in caresses large shalt spend thy life.

Conspiring with the summer plans of lovers,
scent

From evening hedge the walk of boy and girl.
Thou merchant, or thou, clerk, hard driven,
urged

For ever on bright iron, timed by bells,
Shalt mellow fruit in the serene noon air,
With rivulets of birds through fields of light,
Causing to fall the indolent misty peach.
Then thou, disturbed so oft, shalt make for
peace;

Thou who didst injure, heal, and sew, and
bless;

Thou who didst mar, shalt make for perfect
health;

Thou, so unlucky, fall with fortunate rain.
And I to whom sweet life is dangerous edged,

With tenderness to madness near, with need
Even of a little dew, a drop of hope;
Disguised and starved, who dare not show my
soul,

Who walk with bitten lip and clenched hands,
For me divine relief! To dare to trust
Each impulse, and to drive free and secure;
All my intention bland and prosperous!
The rose is at my silent coming rich;
I on my enemy's eyes like sleep shall 'drop,
And he at dawn shall bless me and shall
drowse.

Blind shall I be and good, dumb and serene:
I shall not blame, nor question; I shall shine
Diffused and tolerant, luminous and large.
No longer shall I vex, but live my life
In solaces, caresses, and in balms,

Nocturnal soothings and nutritious sighs.
The unhappy mind an odour shall be breathed ;
I shall be sagely blown, flung with design,
Assist this bland and universal scheme,
Industrious, happy, sweet, delicious, dead !

THE PRISONER

BACKWARD the prison door is flung,
Without the young wife stands;
While to herself she murmurs with bright eyes,
And over-eager hands.

They brought the young man out to her,
That was so strong erewhile;
Slowly he ventured up to her strange arms
With unrecalling smile.

O like a mother she must lead
His slow and wandering pace;
He stammers to her like a little child,
And wonders in her face.

O like a daughter must she live,
And no wife to him now;
Only remain beside those ailing limbs,
And soothe that aged brow.

“Husband,” she said, “I had rather closed
Those wild eyes on the bier,
Rather have kissed those lips when they were
cold,
Than seen them smile so drear!”

THE WOUND

I DREAMED that, having died, my soul was
brought

Into the Presence. Many angels stood
Around, and with delight upon me gazed;
And higher I discerned the face of God
Diffusing silent universal bliss.

Then moved an angel toward me, and with
joy

Addressed me, saying: "Come and rest at
last,

And having rested, then thou shalt rejoice."
The heavenly company smiled on me sweet;
But I unbared my soul, and showed to them

That wound which never human word, or hope,
Or pity hath ever 'suaged; and at the sight
A strange disturbance on the spirits came,
And even a dimness on the face of God.

Then rose from God's right hand a gentle
Form,

With silent eyes that said, "Hast thou forgot?"

And He disclosed His branded brow and
hands.

But I toward Him turning softly said,

"Thy wounds are many, but Thou hadst no
child."

THE NEW "DE PROFUNDIS"

OUT from the mist, the mist, I cry;
Let not my soul of numbness die!
My life is furled in every limb,
And my existence groweth dim.
My senses all like weapons rust,
And lie disused in endless dust.
I may not love, I may not hate;
Slowly I feel my life abate.

O would there were a heaven to hear!
O would there were a hell to fear!
Ah, welcome fire, eternal fire,
To burn for ever and not tire!

Better Ixion's whirling wheel,
And still at any cost to feel!
Dear Son of God, in mercy give
My soul to flame, but let me live!

I am discouraged by the street,
The pacing of monotonous feet;
Faces of all emotion purged;
From nothing unto nothing urged;
The living men that shadows go,
A vain procession to and fro.
The earth an unreal course doth run,
Haunted by a phantasmal sun:

Thou didst create me keen and bright,
Of hearing exquisite and sight.
Look on thy creature, muffled, furled,
That has no glory in thy world,

In odours that like arrows dart,
Beauty that overwhelms the heart.
I neither hear, nor smell, nor see;
But only glide perpetually.

I seem to feel upon my soul
The slow approach, the gradual roll
Of Darkness older than the light,
Of blackness gaining on the bright.
O wasted is that wine like blood,
Wasted the flesh that was our food!
If in the dimness without strife
I perish, life, O give me life!

THE APPARITION

I

My dead Love came to me, and said:

“God gives me one hour’s rest,
To spend upon the earth with thee:
How shall we spend it best?”

“Why as of old,” I said, and so

We quarrelled as of old.

But when I turned to make my peace,

That one short hour was told.

II

NINE nights she did not come to me :

 The heaven was filled with rain ;
And as it fell, and fell, I said,
 " She will not come again."

Last night she came, not as before,
 But in a strange attire ;
Weary she seemed, and very faint,
 As though she came from fire.

III

SHE is not happy! It was noon;
The sun fell on my head:
And it was not an hour in which
We think upon the dead.

She is not happy! I should know
Her voice, much more her cry;
And close beside me a great rose
Had just begun to die.

She is not happy! As I walked,
Of her I was aware:
She cried out, like a creature hurt,
Close by me in the air.

IV

UNDER the trembling summer stars,
I turned from side to side;
When she came in and sat with me,
As though she had not died.

And she was kind to me and sweet,
She had her ancient way;
Remembered how I liked her hand
Amid my hair to stray.

She had forgotten nothing, yet
Older she seemed, and still:
All quietly she took my kiss,
Even as a mother will.

She rose, and in the streak of dawn

She turned as if to go:

But then again came back to me;

My eyes implored her so!

She pushed the hair from off my brow,

And looked into my eyes.

"I live in calm," she said, "and there

Am learning to be wise."

"Why grievest thou? I pity thee

Still turning on this bed."

"And art thou happy?" I exclaimed.

"Alas!" she sighed, and fled.

V

I WOKE: she had been standing by,
With wonder on her face.

She came toward me, very bright,
As from a blessed place.

She touched me not, but smiling spoke,
And softly as before.

"They gave me drink from some slow
stream ;

I love thee now no more."

VI

THE other night she hurried in,

Her face was wild with fear :

"Old friend," she said, "I am pursued,

May I take refuge here?"

LYRICS

I

O to recall !

What to recall ?

All the roses under snow ?

Not these.

Stars that toward the water go ?

Not these.

O to recall !

What to recall ?

All the greenness after rain ?

Not this.

Joy that gleameth after pain ?

Not this.

O to recall !

What to recall ?

Not the greenness nor delight,

Not these ;

Not the roses out of sight,

Not these.

O to recall !

What to recall ?

Not the star in waters red,

Not this :

Laughter of a girl that's dead,

O this !

II

I IN the greyness rose;
 I could not sleep for thinking of one dead.
 Then to the chest I went,
 Where lie the things of my beloved spread.

Quietly these I took;
 A little glove, a sheet of music torn,
 Paintings, ill-done perhaps;
 Then lifted up a dress that she had worn.

And now I came to where
 Her letters are; they lie beneath the rest;
 And read them in the haze;
 She spoke of many things, was sore opprest.

But these things moved me not;
Not when she spoke of being parted quite,
Or being misunderstood,
Or growing weary of the world's great fight.

Not even when she wrote
Of our dead child, and the hand-writing
 swerved;
Not even then I shook:
Not even by such words was I unnerved.

I thought, she is at peace;
Whither the child is gone, she too has passed.
And a much needed rest
Is fallen upon her, she is still at last.

But when at length I took
 From under all those letters one small sheet,
 Folded and writ in haste ;
 Why did my heart with sudden sharpness
 beat?

Alas, it was not sad !
 Her saddest words I had read calmly o'er.
 Alas, it had no pain !
 Her painful words, all these I knew before.

A hurried happy line !
 A little jest, too slight for one so dead :
 This did I not endure :
 Then with a shuddering heart no more I read.

F

III

O THOU art put to many uses, sweet!

Thy blood will urge the rose, and surge in
Spring;

But yet! . . .

And all the blue of thee will go to the sky,

And all thy laughter to the rivers run;

But yet! . . .

Thy tumbling hair will in the West be seen,

And all thy trembling bosom in the dawn;

But yet! . . .

Thy briefness in the dewdrop shall be hung,
And all the frailness of thee on the foam;
But yet! . . .

Thy soul shall be upon the moonlight spent,
Thy mystery spread upon the evening mere.
And yet! . . .

CHRIST IN HADES

A PHANTASY

KEEN as a blinded man, at dawn awake,
Smells in the dark the cold odour of earth;
Eastward he turns his eyes, and over him
A dreadful freshness exquisitely breathes;
The room is brightening, even his own face!
So the excluded ghosts in Hades felt
A waft of early sweet, and heard the rain
Of Spring beginning over them; they all
Stood still, and in each other's faces looked.
And restless grew their queen Persephone;
Who, like a child, dreading to be observed
By awful Dis, threw little glances down

Toward them, and understood them with her
eyes.

Perpetual dolour had as yet but drooped
The corners of her mouth; and in her hand
She held a bloom that had on earth a name.
Quickly she whispered: "Come, my Hermes,
Come!

'Tis time to fetch me! Ah, through all my
veins

The sharpness of the spring returns: I hear
The stalk revive with sap, and the first drops
On green illumined grass; now over me
The blades are growing fast; I cannot rest.
He comes, he comes! Yet with how slow a
step,

Who used to run along a sunny gust!
And O a withered wreath! no roses now

Dewy from paradise. Surely not his
Those earnest eyes, that ragged hair; his
face

Was glad and cold. This is no god at all,
Only some grieving human shade, with hands
Unsightly, and the eager Furies wheel
Over him!" Slowly to her side her arms
Had fallen; Christ with grave eyes looks on
her.

Her young mouth trembled fast, and from her
hand

With serious face she let the earthly flower
Drop down; then, stretching out her arms, she
said:

"O all fresh out of beautiful sunlight!
Thine eyes are still too dazed to see us clear.
Was it not difficult to come away

Straight from the greenness to the dimness?

Now 

It is the time of tender, opening things.

Above my head the fields murmur and wave,

And breezes are just moving the clear heat.

O the mid-noon is trembling on the corn,

On cattle calm, and trees in perfect sleep.

And hast thou empty come? Hast thou not
brought

Even a blossom with the noise of rain

And smell of earth about it, that we all

Might gather round and whisper over it?

At one wet blossom all the dead would feel!

O thou beginning to glide here a shadow,

Soon shalt thou know how much it seems to us,

In miserable dim magnificence,

To feel the snowdrop growing over us!

That barren crown! but now it was a wreath.
These gusts of Hell have blown it into thorn!
If thou canst bear it yet, O speak to me
Of the blue noon, of breezes and of rivers!"

A wonderful stillness stopped her; like to
trees

Motionless in an ecstasy of rain,
So the tall dead stood drooping around Christ,
Under the falling peace intensely still;
And some in slow delight their faces raised
Upwards; but soon, like leaves, duly released,
Tormented phantoms, ancient injured shades,
Sighing began downward to drift and glide
Toward him, and unintelligibly healed
Lingered, with closing eyes and parting lips.
Agamemnon bowed over, and from his wheel

Ixion staggered to his feet all blind.
Over the head of Jesus the whole sky
Of pain began to drive: old punishments
Diswreathing drooped, and legendary dooms
Dispersing hung, and lurid history streamed.
But he against that flying sky remained
Placid with power; in silence stood the dead,
Gazing; only was heard that river steal,
The listless ripple of Oblivion.
Then an Athenian ghost stood out and spoke.
"I fear to speak to thee, while these my eyes
Behold our great life interrupted pause.
That was our sky, that passes: and I miss
The busy sound of water, and of stone;
And sorrows that we thought perpetual
I see suspended, and amid them thee
Gentle, and all injured. Art thou a god

Easily closing all these open eyes,
And hast not spoken word? Thou hast not
played

Monotonously as rain, inducing sleep :
Thou comest without lute, yet hast thou power
To charm the fixed melancholy of spirits?
Art thou a god? Then guide us to the air,
To trees and rivers, that peculiar light
Which even now is squandered on the beasts.
Canst thou not make the primrose venture up
Or bring the gentlest shower? O pity us;
For I would ask of thee only to look
Upon the wonderful sunlight, and to smell
Earth in the rain. Is not the labourer,
Returning heavy through the August sheaves
Against the setting sun, who gladly smells
His supper from the opening door, is he

Not happier than these melancholy kings?
How good it is to live, even at the worst!
God was so lavish to us once, but here
He hath repented, jealous of his beams.
Just as a widower, that dreaming holds
His dead wife in his arms, not wondering,
So natural it appears; then starting up
With trivial words, or even with a jest,
Realises all the uncoloured dawn,
And near his head the young bird in the leaves
Stirring; not less, not otherwise do we
Want in this colourless country the warm
earth.
Yet how shall we in thy tormented face
Believe? Thou comest from the glistening
sun
As out of some great battle, nor hast thou

The beautiful ease of the untroubled gods.
Most strong are they, for they are joyous
cold.

Thou art not happy! We can trust thee not.
How wilt thou lead with feet already pierced?
And if we ask thy hand, see, it is torn!"

But when he had spoken, Christ no answer
made.

Upon his hands in uncouth gratitude
Great prisoners muttering fawned: behind
them stood

Dreadful suspended business, and vast life
Pausing, dismantled piers, and naked frames.
And further, shapes from obscure troubles
loosed,

Like mist descended: on the horizon last,

The piled tremendous firmament collapsed,
With dazzling pains, and solemn sorrows
white.

Then stole a woman up to him, and said :
“Although I know thee not, yet can I tell
That only a great love hath brought thee
hither.

Didst thou so ail in brightness, and couldst
not rest

For thinking of some woman? Was thy bed
So empty, cold thy hearth, and aimless glides
Thy wife amidst us? Whom then dost thou
seek?

For see, we are so changed: thou wouldst
not know

The busy form that moved about thy fire.

She has no occupation, and no care,
No little tasks. O we had pleasant homes.
And often we remember husbands dear,
That were most kind, and wonder after them.
My little children! Who sings to them now?
Return then to the earth! Thou canst not
fetch

Thy drooping listless woman to the air.
Thou'lt have no comfort out of her at all.
Yet say, perhaps thou hast but lately died,
And wanderest here unburied? Restless
seem

Those eyes; ah, on thy body thou dost feel
The bird settling? Hath no friend covered up
Thy limbs, or do they fall with falling waves?"
But one broke in on her with eager words.
"See how we live along exhausted streams,

Eluding forests, and dispersing hills;

O but I gloried and drank and wept and
laughed!

Give me again great life! To dare, to enjoy,
To explore, never to tire, to be alive,
And full of blood, and young, to risk, to love!
The bright glory of after-battle wine,
The flushed recounting faces, the stern hum
Of burnished armies, thrill of unknown seas!"

As he was speaking, slowly all the dead
The melancholy attraction of Jesus felt;
And millions, like a sea, wave upon wave,
Heaved dreaming to that moonlight face, or
ran

In wonderful long ripples, sorrow-charmed.
Toward him in faded purple, pacing came
Dead emperors, and sad unflattered kings;

Unlucky captains listless armies led;
Poets with music frozen on their lips,
Toward the pale Brilliance sighed; until at last
Antiquity, like evening gathering,
With mild and starry faces, gradually
Had stolen up. Glimmering all the dead
Looked upon Jesus; as they stood, some
thought
Spread from the furthest edges like a breeze,
Till like a leafy forest, the huge host
Whispered together, bending all one way
Toward him; and then ensued a stillness
deep.
But suddenly the form of Jesus stirred;
And all the dead stirred with him suddenly.
He shuddered with a rapture; and from his
eyes

They felt returning agonies of hope.
As men, flame-wrapped, hither and thither
run,
To rid them, or fall headlong to the ground ;
The dead, caught in intolerable hope,
Hither and thither burning rushed, or fell
Imploring him to leave them cold ; but Christ
Came through them : leading irresistibly
Not western spirits alone : but all that world
Was up ! and after him in passion swept
Dead Asia, murmuring, and the buried North !

But in his path a lonely spirit stood ;
A Roman, he who from a greater Greek
Borrowed as beautifully as the moon
The fire of the sun : fresh come he was, and
still

G

Deaf with the sound of Rome: forward he
came

Softly; a human tear had not yet dried.

"Whither," he said, "O whither dost thou
lead

In such a calm all these embattled dead?

Almost I could begin to sing again,

To see these nations burning run through
Hell,

Magnificently anguished, by the grave

Untired; and this last March against the
Powers.

Who would more gladly follow thee than I?

But over me the human trouble comes.

Dear gladiator pitted against Fate,

I fear for thee: around thee is the scent

Of over-beautiful, quick-fading things,

The pang, the gap, the briefness, all the dew,
Tremble, and suddenness of earth: I must
Remember young men dead in their hot
bloom,

The sweetness of the world edged like a sword,
The melancholy knocking of those waves,
The deep unhappiness of winds, the light
That comes on things we never more shall
see.

Yet I am thrilled: thou seemest like the
bourne

Of all our music, of the hinting night,
Of souls under the moonlight opening."
Now after speaking, he bowed down his head,
Faltered, and shed wet tears in the vain place.
And Christ half turned, and with grave, open
eyes,

Looked on him: but behind there was a
sound

Of vast impatience, and the murmurous chafe
Of captains sick for war; and poets shone
All dreaming bright, and fiery prophets, seized
With gladness, boded splendid things; and
scarred

Heroes, as desperate men, that see no path,
Yet follow a riddled memorable flag,
Pressed close upon that leader world-engraved.
But he began to pace with slower step,
With wandering gaze, still hesitating more;
Then stayed, and on his last foot strongly
leaned.

Faintly the air bore to him blood he knew.
His gentle eyes hither and thither roved.

The Furies rose ejaculating fast,
And circled nearer o'er the limitless dead,
Who paused, all whispering: before them
hung

Still unredeemed Prometheus from his crag;
His limbs impaled: then stood the Son of
Man,

And seemed almost about to speak; the dead
In silence upward gazed. The Titan's face
Through passing storms leaps out in dazzling
pain

Momently on them, and his tone returns
Fitfully through the gusting hurricane.

"Stay, mighty dreamer, though thou comest on
Attracting all the dead, to thy deep charm
Resigned and bright; yet stay, and look on
me!

Do I not trouble thee? Dost thou not
swerve

Smelling my kindred blood on the great track?
Full in thy path I menace. After me
Canst thou go on?" The storm carried his
voice

From them, and veiled with rushing hail his
face.

Then many unbound heroes toward him ran,
Going with great dumb gestures between him
And Christ; and in their leader's face looked up
Beseeching him their brother to release;
Then they refrained, all motionless: and now
The Titan bowed, coming upon them, and
seemed

Falling to carry with him all the crag
Down on them: over the dead host he cried:

"Lo all these ancient prisoners released!
Did I not feel them everywhere come down
Easily from immortal torment? yet
I, I alone, while all came down from woe,
Still striving, could not wrench away these
limbs.

O Christ, canst thou a nail move from these
feet,

Thou who art standing in such love of me?
Thy hands are too like mine to undo these
bonds,

Brother, although the dead world follow thee,
Deep-fascinated: love hath marred us both,
And one yearning, as wide as is the world.

O how thy power leaves thee at this cross!
Prepare thee for the anguish! Thou shalt
know

Trouble so exquisite, that from his wheel
Happy Ixion shall spare tears for thee;
And thou shalt envy me my shadowy crag
And softly-feeding vulture. Thou shalt stand
Gazing for ever on the earth, and watch
How fast thy words incarnadine the world!
That I know all things is my torment; nothing,

That ever shall befall, to me is new:
Already I have suffered it far-off;
And on the mind the poor event appears
The pale reflexion of some ancient pang.
Yet I foresee dim comfort, and discern
A bleak magnificence of endless hope.
It seems that even thy woe shall have an
end.

It comes upon thee! O prepare thee; ah,

That wailing, those young cries, this smouldering smell !

I see the dreadful look of men unborn.

What hast thou said, that all the air is blood ? ”

He cried with nostrils shuddering fast; and
Christ

Moved to unbind him; but with arm outstretched

Suddenly stood. A scene unrolling stayed
Him who had easily released the dead.

He knew that for a time the great advance
He must delay, postponing our desire.

The earth again he sees, and all mankind
Half in the shining sun upright, and half
Reposing in the shadow; deserts and towns,

And cloudy mountains and the trembling sea,
And all the deeds done; and the spoken
words

Distinct he hears: the human history
Before his eyes defiles in bright sunbeams,
An endless host parading past; whom he,
Their leader mild, remorsefully reviewed,
And had no joy in them, although aloud
They cried his name, and with fierce faces glad
Looked up to him for praise, all murmuring
proud,

And bloody trophies toward him flourished
and waved:

But as he stood, gazing, from time to time
He seemed to swerve, as though his hand
grew red,

Or move, as though to interrupt some sight.

Now when the dead saw that he must not
stir,

Absorbed, with wonder gathering in his eyes,
They came about him, touching him, and
some

Reminded him, and looked into his face.

Others in patience laid them down, or fell
To calling him sweet earthly names: at last
Waiting the signal that he could not give,
Wanting the one word that he might not
speak,

Seeing he stirred not once, they wandered off,
And gathering into groups, yet spoke of him;
Then to despair slowly dispersed, as men
Return with morning to the accustomed task.
And as without some theatre, so friend
Waited for friend, and speaking of that scene,

Into the ancient sorrow walked away.

Yet many could not, after such a sight,

At once retire, but must from time to time

Linger with undetermining bright eyes.

Now at each parting way some said farewell,

And each man took his penance up, perhaps

Less easily from such an interval:

The vault closed back, woe upon woe, the
wheel

Revolved, the stone rebounded; for that time

Hades her interrupted life resumed.

Some Press Notices of Poems by Stephen Phillips

To Mr. STEPHEN PHILLIPS has been awarded, by the Proprietors of "The Academy," a premium of One Hundred Guineas, in accordance with their previously proclaimed intention of making that gift to the writer of the most important contribution to the literature of 1897.

"Mr. Phillips is a poet, one of the half-dozen men of the younger generation, whose writings contain the indefinable quality which makes for permanence."—*Times*.

"The man who, with a few graphic touches, can call up for us images like these, in such decisive and masterly fashion, is not one to be rated with the common herd, but rather as a man from whom we have the right to expect hereafter some of the great things which will endure."

—Mr. W. L. COURTNEY in *Daily Telegraph*.

"In his new volume, Mr. Stephen Phillips more than fulfils the promise made by his 'Christ in Hades': here is real poetic achievement—the veritable gold of song."—*Spectator*.

"We may pay Mr. Phillips the distinguished compliment of saying that his blank verse is finer than his work in rhyme.

"Almost the whole of this book is concerned with life and death, largely and liberally contemplated: it is precisely that kind of contemplation which our recent poetry lacks. Poetry, says Coleridge once more, 'is the blossom and the fragranciness of all human knowledge, human thoughts, human passions, emotion, knowledge.' It should not be didactic, it cannot help being moral: it must not be instructive, but it must needs be educative. It is, as it were, the mind of man 'in excelsis,' caught into a world of light. We praise Mr. Phillips for many excellences, but chiefly for the great air and ardour of his poetry, its persistent loftiness."—*Daily Chronicle*.

"Till 'The Woman with the Dead Soul' and 'The Wife' there was only one London poem, Rossetti's 'Jenny'; now there are three. 'Marpessa' contains one of the loveliest and most impassioned love-speeches in English poetry. Mr. Phillips is a poet already of noble performance and exciting promise. Poetry so full of the beauty of reality, so unweakened by rhetoric, the song of a real nightingale in love with a real rose, poetry so distinguished by the impassioned accuracy of high imagination, I know not where else to find among the poets of Mr. Phillips' generation."—Mr. RICHARD LE GALLIENNE in *The Sketch*.

"The accent here is unmistakeable, it is the accent of a new and a true poet. Nature and passion pretend to be speaking, and nature and passion really speak. A poet of whom this may be said with truth has passed the line which divides talent from genius, the true singer from the accomplished artist or imitator. He has taken his place among authentic poets. To that high honour the present volume undoubtedly entitles Mr. Phillips. We may predict with confidence that he has a great future before him. It may be safely said that no poet has made his *début* with a volume which is at once of extraordinary merit and so rich in promise. The awful story narrated in 'The Wife' is conceived and embodied with really Dantesque intensity and vividness; it has the master's suggestive reservation, smiting phrase, and clairvoyant picture-wording. The idea in the lines, 'To Milton, Blind,' is worthy of Milton's own sublime conceit that the darkness which had fallen on his eyes was but the shadow of God's protecting wings."—Mr. J. CHURTON COLLINS in the *Pall Mall Gazette*.

"How should language, without the slightest strain, express more? It has an almost physical effect upon the reader, in the opening of the eyes, and the dilation of the heart."—*Academy*.

"This book . . . contains much grave, serious, admirable verse, certainly of extremely poetical quality."

—*Saturday Review*.

"'Marpessa' has an almost Shakespearian tenderness and beauty."—*Globe*.

"In Mr. Stephen Phillips' *Poems* there is brilliant achievement, as well as a world of promise. In him we have a new poet of sustained fancy and of distinct individuality. Once more Mr. Phillips has displayed his wonderful mastery of blank verse. In blank verse, at least, he stands unrivalled among the younger generation. 'Marpessa' and 'Christ in Hades' should be the first-fruits of a rich harvest of noble poetry."—*Echo*.

"His style in verse is admirable, and worthy of a dignified and lofty theme."—*Standard*.

"No such remarkable book of verse as this has appeared for several years. Mr. Phillips boldly challenges comparison, in style and subject, with the work of great masters; the writers whom he makes you think of range up to Milton, and do not fall below Landor. He attempts nothing small, and his poetry brings with it that sensation of novelty and that suffusion of a strongly-marked personality which stamps a genuine poet. His blank verse is entirely his own, everywhere dignified, sonorous, and musical. No man in our generation, and few in any generation, have written better than this."—*Literature*.

"There is no mistaking the fact that Mr. Phillips' poetical work is very fine. Force and vividness are his, and a richness of thought which evokes continual new and flashing images to charm the reader's imagination. Judged solely on its intrinsic merits, his verse takes rank with the best as yet put forth by any one of the younger generation of poets, and is, moreover, stamped with a promise of improvement which the work of many among his rising compeers fails to show."—*Daily Mail*.

JOHN LANE



CATALOGUE of PUBLICATIONS
in BELLES LETTRES

List of Books

IN
BELLES LETTRES
Published by John Lane

The Godley Head

VIGO STREET, LONDON, W.

Adams (Francis).

ESSAYS IN MODERNITY. Crown 8vo.
5s. net. [*Shortly.*]

A CHILD OF THE AGE. Crown 8vo.
3s. 6d. net.

A. E.

HOMEWARD: SONGS BY THE WAY.
Sq. 16mo, wrappers, 1s. 6d. net.

[*Second Edition.*]

THE EARTH BREATH, AND OTHER
POEMS. Sq. 16mo. 3s. 6d. net.

Aldrich (T. B.).

LATER LYRICS. Sm. fcap. 8vo.
2s. 6d. net.

Allen (Grant).

THE LOWER SLOPES: A Volume of
Verse. Crown 8vo. 5s. net.

THE WOMAN WHO DID. Crown
8vo. 3s. 6d. net.

[*Twenty-third Edition.*]

THE BRITISH BARBARIANS. Crown
8vo. 3s. 6d. net.

[*Second Edition.*]

Atherton (Gertrude).

PATIENCE SPARHAWK AND HER
TIMES. Crown 8vo. 6s.

[*Third Edition.*]

Bailey (John C.).

ENGLISH ELEGIES. Crown 8vo.
5s. net. [*In preparation.*]

Balfour (Marie Clothilde).

MARIS STELLA. Crown 8vo. 3s. 6d.
net.

Beeching (Rev. H. C.).

IN A GARDEN: Poems. Crown 8vo.
5s. net.

ST. AUGUSTINE AT OSTIA. Crown
8vo, wrappers. 1s. net.

Beerbohm (Max).

THE WORKS OF MAX BEERBOHM.
With a Bibliography by JOHN

LANE. Sq. 16mo. 4s. 6d. net.

THE HAPPY HYPOCRITE. Sq. 16mo.
1s. net. [*Third Edition.*]

Bennett (E. A.).

A MAN FROM THE NORTH.
Crown 8vo. 3s. 6d.

[*In preparation.*]

**Benson (Arthur Christo-
pher).**

LYRICS. Fcap. 8vo, buckram. 5s.
net.

LORD VVET AND OTHER POEMS.
Fcap. 8vo. 3s. 6d. net.

Bridges (Robert).

SUPPRESSED CHAPTERS AND OTHER
BOOKISHNESS. Crown 8vo. 3s. 6d.
net. [*Second Edition.*]

Brotherton (Mary).

ROSEMARY FOR REMEMBRANCE.
Fcap. 8vo. 3s. 6d. net.

Brown (Vincent)

MY BROTHER. Sq. 16mo. 2s. net.
ORDEAL BY COMPASSION. Crown

8vo. 6s. [*In preparation.*]

TWO IN CAPTIVITY. Crown 8vo.
3s. 6d. [*In preparation.*]

Buchan (John).

SCHOLAR GIPSIES. With 7 full-page Etchings by D. Y. CAMERON. Crown 8vo. 5s. net.

MUSA PISCATRIX. With 6 Etchings by E. PHILIP PIMLOTT. Crown 8vo. 5s. net.

GREY WEATHER. Crown 8vo. 5s. [*In preparation.*]

JOHN BURNET OF BARNS. A Romance. Crown 8vo. 6s. [*In preparation.*]

Campbell (Gerald).

THE JONESSES AND THE ASTERISKS. A Story in Monologue. 6 Illustrations by F. H. TOWNSEND. Fcap. 8vo, 3s. 6d. net. [*Second Edition.*]

Case (Robert H.).

ENGLISH EPITHALAMIES. Crown 8vo, 5s. net.

Castle (Mrs. Egerton).

MY LITTLE LADY ANNE. Sq. 16mo, 2s. net.

Chapman (Elizabeth Rachel)

MARRIAGE QUESTIONS IN MODERN FICTION. Crown 8vo, 3s. 6d. net.

Charles (Joseph F.).

THE DUKE OF LINDEN. Crown 8vo, 5s. [*In preparation.*]

Cobb (Thomas).

CARPET COURTSHIP. Crown 8vo, 3s. 6d. [*In preparation.*]

MR. PASSINGHAM. Crown 8vo, 3s. 6d. [*In preparation.*]

Crane (Walter).

TOY BOOKS. Re-issue of.

THIS LITTLE PIG'S PICTURE BOOK, containing:

- I. THIS LITTLE PIG.
- II. THE FAIRY SHIP.
- III. KING LUCKIEBOV'S PARTY.

MOTHER HUBBARD'S PICTURE-BOOK, containing:

- IV. MOTHER HUBBARD.
- V. THE THREE BEARS.
- VI. THE ABSURD A. B. C.

Crane (Walter)—continued.

CINDERELLA'S PICTURE BOOK, containing:

- VII. CINDERELLA.
- VIII. PUSS IN BOOTS.
- IX. VALENTINE AND ORSON.

Each Picture-Book containing three Toy Books, complete with end papers and covers, together with collective titles, end-papers, decorative cloth cover, and newly written Preface by WALTER CRANE, 4s. 6d. The Nine Parts as above may be had separately at 1s. each.

Crackanthorpe (Hubert).

VIGNETTES. A Miniature Journal of Whim and Sentiment. Fcap. 8vo, boards. 2s. 6d. net.

Craig (R. Manifold).

THE SACRIFICE OF FOOLS. Crown 8vo, 6s.

Crosse (Victoria).

THE WOMAN WHO DIDN'T. Crown 8vo, 3s. 6d. net. [*Third Edition.*]

Custance (Olive).

OPALS: Poems. Fcap. 8vo. 3s. 6d. net.

Croskey (Julian).

MAX. Crown 8vo. 6s.

Dalmon (C. W.).

SONG FAVOURS. Sq. 16mo. 3s. 6d. net.

D'Arcy (Ella).

MONOCHROMES. Crown 8vo. 3s. 6d. net.

THE BISHOP'S DILEMMA. Crown 8vo. 3s. 6d. [*In preparation.*]

Dawe (W. Carlton).

YELLOW AND WHITE. Crown 8vo. 3s. 6d. net.

KAKEMONOS. Crown 8vo. 3s. 6d. net.

Dawson (A. J.).

MERE SENTIMENT. Crown 8vo. 3s. 6d. net.

MIDDLE GREYNES. Crown 8vo. 6s.

Davidson (John).

PLAYS: An Unhistorical Pastoral; A Romantic Farce; Bruce, a Chronicle Play; Smith, a Tragic Farce; Scaramouch in Naxos, a Pantomime. Small 4to. 7s. 6d. net.

Davidson (John)—continued.

FLEET STREET ECLOGUES. Fcap.
8vo, buckram. 4s. 6d. net.

[Third Edition.

FLEET STREET ECLOGUES. and
Series. Fcap. 8vo, buckram.
4s. 6d. net. [Second Edition.

A RANDOM ITINERARY. Fcap. 8vo,
5s. net.

BALLADS AND SONGS. Fcap. 8vo,
5s. net. [Fourth Edition.

NEW BALLADS. Fcap. 8vo, 4s. 6d.
net. [Second Edition.

De Lyrienne (Richard).

THE QUEST OF THE GILT-EDGED
GIRL. Sq. 16mo. 1s. net.

De Tabley (Lord).

POEMS, DRAMATIC AND LYRICAL.
By JOHN LEICESTER WARREN

(Lord de Tabley). Five Illus-
trations and Cover by C. S.
RICKETTS. Crown 8vo. 7s. 6d.

net. [Third Edition.

POEMS, DRAMATIC AND LYRICAL.
Second Series. Crown 8vo. 5s. net.

Devereux (Roy).

THE ASCENT OF WOMAN. Crown
8vo. 3s. 6d. net.

Dick (Chas. Hill).

ENGLISH SATIRES. Crown 8vo. 5s.
net. [In preparation.

Dix (Gertrude).

THE GIRL FROM THE FARM. Crown
8vo. 3s. 6d. net.

[Second Edition.

Dostoevsky (F.).

POOR FOLK. Translated from the
Russian by LENA MILMAN. With
a Preface by GEORGE MOORE.
Crown 8vo. 3s. 6d. net.

Dowie (Menie Muriel).

SOME WHIMS OF FATE. Post 8vo.
2s. 6d. net.

Duer (Caroline, and Alice).

POEMS. Fcap. 8vo. 3s. 6d. net.

Egerton (George)

KEYNOTES. Crown 8vo. 3s. 6d. net.
[Eighth Edition.

DISCORDS. Crown 8vo 3s. 6d. net.
[Fifth Edition.

SYMPHONIES. Crown 8vo. 6s.
[Second Edition.

FANTASIAS. Crown 8vo. 3s. 6d.

THE HAZARD OF THE ILL. Crown
8vo. 6s. [In preparation.

Eglinton (John).

TWO ESSAYS ON THE REMNANT.
Post 8vo, wrappers. 1s. 6d. net.

[Second Edition.

Farr (Florence).

THE DANCING FAUN. Crown 8vo.
3s. 6d. net.

Fea (Allan).

THE FLIGHT OF THE KING: A full,
true, and particular account of the
escape of His Most Sacred Ma-
jesty King Charles II. after the
Battle of Worcester, with Sixteen
Portraits in Photogravure and
over 100 other Illustrations. Demy
8vo. 21s. net.

Field (Eugene).

THE LOVE AFFAIRS OF A BIBLIO-
MANIAC. Post 8vo. 3s. 6d. net.

LULLABY LAND: Poems for Child-
ren. Edited, with Introduction, by
KENNETH GRAHAME. With 200
Illustrations by CHAS. ROBINSON.
Uncut or gilt edges. Crown 8vo. 6s.

Fifth (George).

THE MARTYR'S BIBLE. Crown 8vo.
6s. [In preparation.

Fleming (George).

FOR PLAIN WOMEN ONLY. Fcap.
8vo. 3s. 6d. net.

Flowerdew (Herbert).

A CELIBATE'S WIFE. Crown 8vo.
6s. [In preparation.

Fletcher (J. S.).

THE WONDERFUL WAPENTAKE.
By "A SON OF THE SOIL." With
18 Full-page Illustrations by J. A.
SYMINGTON. Crown 8vo. 5s. 6d.
net.

LIFE IN ARCADIA. With 20 Illus-
trations by PATTEN WILSON. Crown
8vo. 5s. net.

GOD'S FAILURES. Crown 8vo. 3s. 6d.
net.

BALLADS OF REVOLT. Sq. 32mo.
2s. 6d. net.

THE MAKING OF MATTHIAS. With
40 Illustrations and Decorations
by LUCY KEMP-WELCH. Crown
8vo. 5s.

Ford, (James L.).

THE LITERARY SHOP, AND OTHER
TALES. Fcap. 8vo. 3s. 6d. net.

Frederic (Harold).

MARCH HARES. Crown 8vo. 3s. 6d. net. *[Third Edition.]*

MRS. ALBERT GRUNDY: OBSERVATIONS IN PHILISTIA. Fcap. 8vo. 3s. 6d. net. *[Second Edition.]*

Fuller (H. B.).

THE PUPPET BOOTH. Twelve Plays. Crown 8vo. 4s. 6d. net.

Gale (Norman).

ORCHARD SONGS. Fcap. 8vo. 5s. net.

Garnett (Richard).

POEMS. Crown 8vo. 5s. net.

DANTE, PRTRARCH, CAMOENS, CXXIV Sonnets, rendered in English. Crown 8vo. 5s. net.

Geary (Sir Nevill).

A LAWYER'S WIFE. Crown 8vo. 6s. *[Second Edition.]*

Gibson (Charles Dana).

DRAWINGS: Eighty-Five Large Cartoons. Oblong folio. 20s.

PICTURES OF PEOPLE. Eighty-Five Large Cartoons. Oblong folio. 20s.

LONDON: AS SEEN BY C. D. GIBSON. Text and Illustrations. Large folio, 12 x 18 inches. 20s.

[In preparation.]

THE PEOPLE OF DICKENS. Six Large Photogravures. Proof Impressions from Plates, in a Portfolio. 20s.

Gilliat-Smith (E.)

SONGS FROM PRUDENTIUS. Pott 4to. 5s. net.

Gleig (Charles)

WHEN ALL MEN STARVE. Crown 8vo. 3s. 6d.

THE EDGE OF HONESTY. Crown 8vo. 6s. *[In preparation.]*

Gosse (Edmund).

THE LETTERS OF THOMAS LOVELL BEDDOES. Now first edited. Pott 8vo. 5s. net.

Grahame (Kenneth).

PAGAN PAPERS. Fcap. 8vo. 5s. net. *[Out of Print at present.]*

THE GOLDEN AGE. Crown 8vo. 3s. 6d. net. *[Seventh Edition.]*

See EUGENE FIELD'S LULLABY LAND

Greene (G. A.).

ITALIAN LYRISTS OF TO-DAY. Translations in the original metres from about thirty-five living Italian poets, with bibliographical and biographical notes. Crown 8vo. 5s. net.

Greenwood (Frederick).

IMAGINATION IN DREAMS. Crown 8vo. 5s. net.

Grimshaw (Beatrice Ethel).

BROKEN AWAY. Crown 8vo. 3s. 6d. net.

Hake (T. Gordon).

A SELECTION FROM HIS POEMS. Edited by MRS. MEYNELL. With a Portrait after D. G. ROSSETTI. Crown 8vo. 5s. net.

Hansson (Laura M.).

MODERN WOMEN. An English rendering of "DAS BUCH DER FRAUEN", by HERMIONE RAMSDEN. Subjects: Sonia Kovalevsky, George Egerton, Eleanor Duse, Amalie Skram, Marie Bashkirtseff, A. Ch. Edgren Leffler. Crown 8vo. 3s. 6d. net.

Hansson (Ola).

YOUNG OFEG'S DITTIES. A Translation from the Swedish. By GEORGE EGERTON. Crown 8vo. 3s. 6d. net.

Harland (Henry).

GREY ROSES. Crown 8vo, 3s. 6d. net.

Hay (Colonel John).

POEMS INCLUDING "THE PIKE COUNTY BALLADS" (Author's Edition), with Portrait of the Author. Crown 8vo. 4s. 6d. net.

CASTILIAN DAYS. Crown 8vo. 4s. 6d. net.

SPEECH AT THE UNVEILING OF THE BUST OF SIR WALTER SCOTT IN WESTMINSTER ABBEY. With a Drawing of the Bust. Sq. 16mo. 1s. net.

Hayes (Alfred).

THE VALE OF ARDEN AND OTHER POEMS. Fcap. 8vo. 3s. 6d. net.

Hazlitt (William).

LIBER AMORIS; OR, THE NEW PYGMALION. Edited, with an Introduction, by RICHARD LE GALLIENNE. To which is added an exact transcript of the original MS., Mrs. Hazlitt's Diary in Scotland, and letters never before published. Portrait after BEWICK, and facsimile letters. 400 Copies only. 4to, 364 pp., buckram. 21s. net.

Heinemann (William).

THE FIRST STEP; A Dramatic Moment. Small 4to. 3s. 6d. net.

Henniker (Florence).

IN SCARLET AND GREY. (With **THE SPECTRE OF THE REAL** by FLORENCE HENNIKER and THOMAS HARDY.) Crown 8vo. 3s. 6d. net. [*Second Edition.*]

Hickson (Mrs. Murray).

SHADOWS OF LIFE. Post 8vo. 3s. 6d. [*In preparation.*]

Hopper (Nora).

BALLADS IN PROSE. Sm. 4to. 6s. **UNDER QUICKEN BOUGHS.** Crown 8vo. 5s. net.

Housman (Clemence).

THE WERE WOLF. With 6 Illustrations by LAURENCE HOUSMAN. Sq. 16mo. 3s. 6d. net.

Housman (Laurence).

GREEN ARRAS: Poems. With 6 Illustrations, Title-page, Cover Design, and End Papers by the Author. Crown 8vo. 5s. net.

GODS AND THEIR MAKERS. Crown 8vo, 3s. 6d. net.

Irving (Laurence).

GODEFROI AND YOLANDE: A Play. Sm. 4to. 3s. 6d. net. [*In preparation.*]

Jalland (G. H.).

THE SPORTING ADVENTURES OF MR. POPPLE. Coloured Plates. Oblong 4to, 14 x 10 inches. 6s. [*In preparation.*]

James (W. P.).

ROMANTIC PROFESSIONS: A Volume of Essays. Crown 8vo. 5s. net.

Johnson (Lionel).

THE ART OF THOMAS HARDY: Six Essays. With Etched Portrait by WM. STRANG, and Bibliography by JOHN LANE. Crown 8vo. 5s. 6d. net. [*Second Edition.*]

Johnson (Pauline).

WHITE WAMPUM: Poems. Crown 8vo. 5s. net.

Johnstone (C. E.).

BALLADS OF BOY AND BEAK. Sq. 32mo. 2s. net.

Kemble (E. W.).

KEMBLE'S COONS. 30 Drawings of Coloured Children and Southern Scenes. Oblong 4to. 6s.

King (K. Douglas).

THE CHILD WHO WILL NEVER GROW OLD. Crown 8vo. 5s.

King (Maud Egerton).

ROUND ABOUT A BRIGHTON COACH OFFICE. With over 30 Illustrations by LUCY KEMP-WELCH. Crown 8vo. 5s. net.

Lander (Harry).

WEIGHED IN THE BALANCE. Crown 8vo. 6s.

The Lark.

BOOK THE FIRST. Containing Nos. 1 to 12. With numerous Illustrations by GELETT BURGESS and Others. Small 4to. 10s. net.

BOOK THE SECOND. Containing Nos. 13 to 24. With numerous Illustrations by GELETT BURGESS and Others. Small 4to. 10s. net. [*All published.*]

Leather (R. K.).

VERSES. 250 copies. Fcap. 8vo. 3s. net.

Lefroy (Edward Cracroft).

POEMS. With a Memoir by W. A. GILL, and a reprint of Mr. J. A. SYMONDS' Critical Essay on "Echoes from Theocritus." Cr. 8vo. Photogravure Portrait. 5s. net.

Le Gallienne (Richard).

PROSE FANCIES. With Portrait of the Author by WILSON STEER. Crown 8vo. 5s. net.

[*Fourth Edition.*]

THE BOOK BILLS OF NARCISSUS. An Account rendered by RICHARD LE GALLIENNE. With a Frontispiece. Crown 8vo. 3s. 6d. net.

[*Third Edition.*]

ROBERT LOUIS STEVENSON, AN ELEGY, AND OTHER POEMS, MAINLY PERSONAL. Crown 8vo. 4s. 6d. net.

Le Gallienne (Richard)—
*continued.*ENGLISH POEMS. Crown 8vo.
4s. 6d. net.

[Fourth Edition, revised.

GEORGE MEREDITH: Some Characteristics. With a Bibliography (much enlarged) by JOHN LANE, portrait, &c. Crown 8vo. 5s. 6d. net.

[Fourth Edition.

THE RELIGION OF A LITERARY MAN. Crown 8vo. 3s. 6d. net.

[Fifth Thousand.

RETROSPECTIVE REVIEWS, A LITERARY LOG, 1891-1895. 2 vols. Crown 8vo. 9s. net.

PROSE FANCIES. (Second Series). Crown 8vo. 5s. net.

THE QUEST OF THE GOLDEN GIRL. Crown 8vo. 6s. [Fifth Edition.

LOVE IN LONDON: Poems. Crown 8vo. 4s. 6d. net. [In preparation.

See also HAZLITT, WALTON and COTTON.

Legge (A. E. J.).

THREADBARE SOULS. Crown 8vo. 6s.

[In preparation.

Linden (Annie).

GOLD. A Dutch Indian story. Crown 8vo. 3s. 6d. net.

Lipsett (Caldwell).

WHERE THE ATLANTIC MEETS THE LAND. Crown 8vo. 3s. 6d. net.

Locke (W. J.).

DERELICTS. Crown 8vo. 6s.

Lowry (H. D.).

MAKE BELIEVE. Illustrated by CHARLES ROBINSON. Crown 8vo, gilt edges or uncut. 6s.

WOMEN'S TRAGEDIES. Crown 8vo. 3s. 6d. net.

THE HAPPY EXILE. With 6 Etchings by E. PHILIP PIMLOTT. Crown 8vo. 6s.

Lucas (Winifred).

UNITS: Poems. Fcap. 8vo. 3s. 6d. net.

Lynch (Hannah).

THE GREAT GALEOTO AND FOLLY OR SAINTLINESS. Two Plays, from the Spanish of JOSÉ ECHEGARAY, with an Introduction. Small 4to. 5s. 6d. net.

McChesney (Dora Greenwell).

BEATRIX INFELIX. A Summer Tragedy in Rome. Crown 8vo. 3s. 6d.

[In preparation.

Macgregor (Barrington).

KING LONGBEARD. With over 100 Illustrations by CHARLES ROBINSON. Small 4to. 6s.

Machen (Arthur).

THE GREAT GOD PAN AND THE INMOST LIGHT. Crown 8vo. 3s. 6d. net.

[Second Edition.

THE THREE IMPOSTORS. Crown 8vo. 3s. 6d. net.

Macleod (Fiona).

THE MOUNTAIN LOVERS. Crown 8vo. 3s. 6d. net.

Makower (Stanley V.).

THE MIRROR OF MUSIC. Crown 8vo. 3s. 6d. net.

CECILIA. Crown 8vo. 5s.

Mangan (James Clarence).

SELECTED POEMS. With a Biographical and Critical Preface by LOUISE IMOGEN GUINEY. Crown 8vo. 5s. net.

Mathew (Frank).

THE WOOD OF THE BRAMBLES. Crown 8vo. 6s.

A CHILD IN THE TEMPLE. Crown 8vo. 3s. 6d.

THE SPANISH WINE. Crown 8vo. 3s. 6d.

[In preparation.

AT THE RISING OF THE MOON. Crown 8vo. 3s. 6d.

Marzials (Theo.).

THE GALLERY OF PIGEONS AND OTHER POEMS. Post 8vo. 4s. 6d. net.

Meredith (George).

THE FIRST PUBLISHED PORTRAIT OF THIS AUTHOR, engraved on the wood by W. BISCOMBE GARDNER, after the painting by G. F. WATTS. Proof copies on Japanese vellum, signed by painter and engraver. 4t 1s. net.

Meynell (Mrs.).

POEMS. Fcap. 8vo. 3s. 6d. net.

[Fifth Edition.

THE RHYTHM OF LIFE AND OTHER ESSAYS. Fcap. 8vo. 3s. 6d. net.

[Fifth Edition.

Meynell (Mrs.)—continued.

THE COLOUR OF LIFE AND OTHER
ESSAYS. Fcap. 8vo. 3s. 6d.
net. [Fifth Edition.]

THE CHILDREN. Fcap. 8vo. 3s. 6d.
net. [Second Edition.]

Miller (Joaquin).

THE BUILDING OF THE CITY BEAU-
TIFUL. Fcap. 8vo. With a
Decorated Cover. 5s. net.

Milman (Helen).

IN THE GARDEN OF PEACE. With
24 Illustrations by EDMUND H.
NEW. Crown 8vo. 5s. net.
[Second Edition.]

Money-Coutts (F. B.).

POEMS. Crown 8vo. 3s. 6d. net.

Monkhouse (Allan).

BOOKS AND PLAYS: A Volume of
Essays on Meredith, Borrow,
Ibsen, and others. Crown 8vo.
5s. net.

A DELIVERANCE. Crown 8vo.
5s. [In preparation.]

Nesbit (E.).

A POMANDER OF VERSE. Crown
8vo. 5s. net.

IN HOMESPUN. Crown 8vo. 3s. 6d.
net.

Nettleship (J. T.).

ROBERT BROWNING: Essays and
Thoughts. Portrait. Crown 8vo.
5s. 6d. net. [Third Edition.]

Nicholson (Claud).

UGLY IDOL. Crown 8vo. 3s. 6d.
net.

Noble (Jas. Ashcroft).

THE SONNET IN ENGLAND AND
OTHER ESSAYS. Crown 8vo. 5s.
net.

Oppenheim (M.).

A HISTORY OF THE ADMINISTRA-
TION OF THE ROYAL NAVY, and
of Merchant Shipping in relation
to the Navy from MDIX to
MDCCLX, with an introduction
treating of the earlier period. With
Illustrations. Demy 8vo. 15s.
net.

Orred (Meta).

GLAMOUR. Crown 8vo. 6s.

O'Shaughnessy (Arthur).

HIS LIFE AND HIS WORK. With
Selections from his Poems. By
LOUISE CHANDLER MOULTON.
Portrait and Cover Design. Fcap.
8vo. 5s. net.

Oxford Characters.

A series of lithographed portraits by
WILL ROTHENSTEIN, with text
by F. YORK POWELL and others.
200 copies only, folio. £3 3s.
net.

Pennell (Elizabeth Robins).

THE FEASTS OF AUTOLYCUS: THE
DIARY OF A GREEDY WOMAN.
Fcap. 8vo. 3s. 6d. net.

Peters (Wm. Theodore).

POSIES OUT OF RINGS. Sq. 16mo.
2s. 6d. net.

Phillips (Stephen)

POEMS. With which is incor-
porated "CHRIST IN HADES."
Crown 8vo. 4s. 6d. net.

Plarr (Victor).

IN THE DORIAN MOOD: Poems.
Crown 8vo. 5s. net.

Posters in Miniature: over

250 reproductions of French,
English and American Posters
with Introduction by EDWARD
PENFIELD. Large crown 8vo.
5s. net.

Price (A. T. G.).

SIMPLICITY. Sq. 16mo. 2s. net.

Radford (Dollie).

SONGS AND OTHER VERSES. Fcap.
8vo. 4s. 6d. net.

Risley (R. V.).

THE SENTIMENTAL VIKINGS. Post
8vo. 2s. 6d. net.

Rhys (Ernest).

A LONDON ROSE AND OTHER
RHYMES. Crown 8vo. 5s. net

Robertson (John M.).

NEW ESSAYS TOWARDS A CRITICAL
METHOD. Crown 8vo. 6s. net.

St. Cyres (Lord).

THE LITTLE FLOWERS OF ST. FRANCIS: A new rendering into English of the Fioretti di San Francesco. Crown 8vo. 5s. net. *[In preparation.]*

Seaman (Owen).

THE BATTLE OF THE BAYS. Fcap. 8vo. 3s. 6d. net. *[Third Edition.]*

HORACE AT CAMBRIDGE. Crown 8vo. 3s. 6d. net.

Sedgwick (Jane Minot).

SONGS FROM THE GREEK. Fcap. 8vo. 3s. 6d. net.

Setoun (Gabriel).

THE CHILD WORLD: Poems. With over 200 Illustrations by CHARLES ROBINSON. Crown 8vo, gilt edges or uncut. 6s.

Sharp (Evelyn).

WYMPY: Fairy Tales. With 8 Coloured Illustrations by Mrs. PERCY DEARMER. Small 4to, decorated cover. 6s. *[Second Edition.]*

AT THE RELTON ARMS. Crown 8vo. 3s. 6d. net.

THE MAKING OF A PRIG. Crown 8vo. 6s.

ALL THE WAY TO FAIRY LAND. With 8 Coloured Illustrations by Mrs. PERCY DEARMER. Small 4to, decorated cover. 6s.

Shiel (M. P.).

PRINCE ZALESKI. Crown 8vo. 3s. 6d. net.

SHAPES IN THE FIRE. Crown 8vo. 3s. 6d. net.

Shore (Louisa).

POEMS. With an appreciation by FREDERIC HARRISON and a Portrait. Fcap. 8vo. 5s. net.

Shorter (Mrs. Clement)

(Dora Sigerson).

THE FAIRY CHANGELING, AND OTHER POEMS. Crown 8vo. 3s. 6d. net.

Smith (John).

PLATONIC AFFECTIONS. Crown 8vo. 3s. 6d. net.

Stacpoole (H. de Vere).

PIERROT. Sq. 16mo. 2s. net.

DEATH, THE KNIGHT, AND THE LADY. Crown 8vo. 3s. 6d.

Stevenson (Robert Louis).

PRINCE OTTO. A Rendering in French by EGERTON CASTLE. Crown 8vo. 7s. 6d. net.

A CHILD'S GARDEN OF VERSES. With over 150 Illustrations by CHARLES ROBINSON. Crown 8vo. 5s. net. *[Fourth Edition.]*

Stimson (F. J.).

KING NOANETT. A Romance of Devonshire Settlers in New England. With 12 Illustrations by HENRY SANDHAM. Crown 8vo. 6s.

Stoddart (Thos. Tod).

THE DEATH WAKE. With an Introduction by ANDREW LANG. Fcap. 8vo. 5s. net.

Street (G. S.).

EPISODES. Post 8vo. 3s. net.

MINIATURES AND MOODS. Fcap. 8vo. 3s. net.

QUALES EGO: A FEW REMARKS, IN PARTICULAR AND AT LARGE. Fcap. 8vo. 3s. 6d. net.

THE AUTOBIOGRAPHY OF A BOY. Fcap. 8vo. 3s. 6d. net.

THE WISE AND THE WAYWARD. Crown 8vo. 6s.

Sudermann (H.).

THE SINS OF THE FATHERS. A Translation of DER KATZENSTEG. By BEATRICE MARSHALL. Crown 8vo. 6s. *[In preparation.]*

Swettenham (Sir F. A.)

MALAY SKETCHES. Crown 8vo. 5s. net. *[Second Edition.]*

Syrett (Netta).

NOBODY'S FAULT. Crown 8vo. 3s. 6d. net. *[Second Edition.]*

THE TREE OF LIFE. Crown 8vo. 6s.

Tabb (John B.).

POEMS. Sq. 32mo. 4s. 6d. net.

LYRICS. Sq. 32mo. 4s. 6d. net.

Taylor (Una).

NETS FOR THE WIND. Crown 8vo. 3s. 6d. net.

Tennyson (Frederick).

POEMS OF THE DAY AND YEAR. Crown 8vo. 5s. net.

Thimm (Carl A.).

A COMPLETE BIBLIOGRAPHY OF FENCING AND DUELLING, AS PRACTISED BY ALL EUROPEAN NATIONS FROM THE MIDDLE AGES TO THE PRESENT DAY. With a Classified Index, arranged Chronologically according to Languages. Illustrated with numerous Portraits of Ancient and Modern Masters of the Art. Title-pages and Frontispieces of some of the earliest works. Portrait of the Author by WILSON STEER. 4to. 21s. net.

Thompson (Francis)

POEMS. With Frontispiece by LAURENCE HOUSMAN. Pott 4to. 5s. net. [*Fourth Edition.*]

SISTER-SONGS: An Offering to Two Sisters. With Frontispiece by LAURENCE HOUSMAN. Pott 4to. 5s. net.

Thoreau (Henry David).

POEMS OF NATURE. Selected and edited by HENRY S. SALT and FRANK B. SANBORN. Fcap. 8vo. 4s. 6d. net.

Traill (H. D.).

THE BARBAROUS BRITISHERS: A Tip-top Novel. Crown 8vo, wrapper. 1s. net.

FROM CAIRO TO THE SOUDAN FRONTIER. Crown 8vo. 5s. net.

Tynan Hinkson (Katharine).

CUCKOO SONGS. Fcap. 8vo. 5s. net.

MIRACLE PLAYS. OUR LORD'S COMING AND CHILDHOOD. With 6 Illustrations by PATTEN WILSON. Fcap. 8vo. 4s. 6d. net.

Wells (H. G.)

SELECT CONVERSATIONS WITH AN UNCLE, NOW EXTINCT. Fcap. 8vo. 3s. 6d. net.

Walton and Cotton.

THE COMPLEAT ANGLER. Edited by RICHARD LE GALLIENNE. With over 250 Illustrations by EDMUND H. NEW. Fcap. 4to, decorated cover. 15s. net. Also to be had in thirteen 1s. parts.

Warden (Gertrude).

THE SENTIMENTAL SEX. Crown 8vo. 3s. 6d. net.

Watson (H. B. Marriott).

AT THE FIRST CORNER AND OTHER STORIES. Crown 8vo. 3s. 6d. net.

GALLOPING DICK. Crown 8vo. 6s.

THE HEART OF MIRANDA. Crown 8vo. 5s. [*In preparation.*]

Watson (Rosamund Marriott).

VESPERTILIA AND OTHER POEMS. Fcap. 8vo. 4s. 6d. net.

A SUMMER NIGHT AND OTHER POEMS. New Edition. Fcap. 8vo. 3s. net.

Watson (William).

THE FATHER OF THE FOREST AND OTHER POEMS. With New Photogravure Portrait of the Author. Fcap. 8vo. 3s. 6d. net. [*Fifth Edition.*]

ODES AND OTHER POEMS. Fcap. 8vo. 4s. 6d. net. [*Fourth Edition.*]

THE ELOPING ANGELS: A Caprice. Square 16mo. 3s. 6d. net. [*Second Edition.*]

EXCURSIONS IN CRITICISM: being some Prose Recreations of a Rhymers. Crown 8vo. 5s. net. [*Second Edition.*]

THE PRINCE'S QUEST AND OTHER POEMS. Fcap. 8vo. 4s. 6d. net. [*Third Edition.*]

THE PURPLE EAST: A Series of Sonnets on England's Desertion of Armenia. With a Frontispiece after G. F. WATTS, R.A. Fcap. 8vo, wrappers. 1s. net. [*Third Edition.*]

Watson (William)—*cont.*

THE YEAR OF SHAME. With an Introduction by the BISHOP OF HEREFORD. Fcap. 8vo. 2s. 6d. net. [*Second Edition.*]

THE HOPE OF THE WORLD, AND OTHER POEMS. Fcap. 8vo. 3s. 6d. net.

A Large Paper Edition at 12s. 6d. net.

Watt (Francis).

THE LAW'S LUMBER ROOM. Fcap. 8vo. 3s. 6d. net.

[*Second Edition.*]

FATHER ANTIC, THE LAW. Crown 8vo. 5s. net. [*In preparation.*]

Watts-Dunton (Theodore).

JUBILEE GREETING AT SPITHEAD TO THE MEN OF GREATER BRITAIN. Crown 8vo. 1s. net.

THE COMING OF LOVE AND OTHER POEMS. Crown 8vo. 5s. net.

Wenzell (A. B.)

IN VANITY FAIR. 70 Drawings. Oblong folio. 20s.

Wharton (H. T.)

SAPPHO. Memoir, Text, Selected Renderings, and a Literal Translation by HENRY THORNTON WHARTON. With 3 Illustrations in Photogravure, and a Cover designed by AUBREY BEARDSLEY. With a Memoir of Mr. Wharton. Fcap. 8vo. 6s. net. [*Fourth Edition.*]

Wotton (Mabel E.).

DAY BOOKS. Crown 8vo. 3s. 6d. net.

Xenopoulos (Gregory).

THE STEPMOTHER: A TALE OF MODERN ATHENS. Translated by MRS. EDMONDS. Crown 8vo. 2s. 6d. net.

THE YELLOW BOOK

An Illustrated Quarterly.

Pott 4to. 5s. net.

- | | |
|--|--|
| i. April 1894, 272 pp., 15 Illustrations. [<i>Out of print.</i>] | vii. October 1895, 320 pp., 20 Illustrations. |
| ii. July 1894, 364 pp., 23 Illustrations. | viii. January 1896, 406 pp., 26 Illustrations. |
| iii. October 1894, 280 pp., 15 Illustrations. | ix. April 1896, 256 pp., 17 Illustrations. |
| iv. January 1895, 285 pp., 16 Illustrations. | x. July 1896, 340 pp., 13 Illustrations. |
| v. April 1895, 317 pp., 14 Illustrations. | xi. October 1896, 342 pp., 12 Illustrations. |
| vi. July 1895, 335 pp., 16 Illustrations. | xii. January 1897, 350 pp., 14 Illustrations. |
| xiii. April 1897, 316 pp., 18 Illustrations. | |

BALLANTYNE PRESS



APR 12 1902

JUN-22 '41

JUN-22 '42

7-4-27



APR 12 1902

JUN - 2 '41

1942

1427



O

JUN-21-1941

1427

1427

APR 12 1902

0
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100

JUN-2 '41

JUN-2 '42

1427

32

